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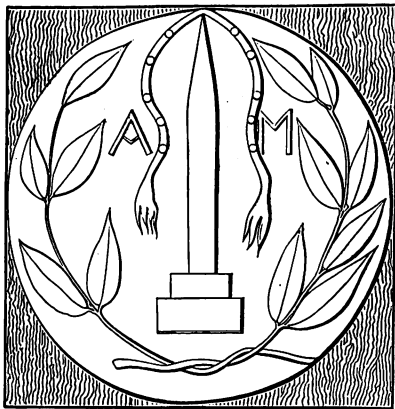
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THE COUNCIL OF THE GODS. — FROM PRELLER'S ILLUSTRATIONS OF THE ODYSSEY.

ANCIENT LITERARY SOURCES OF THE HISTORY OF THE FORMATIVE ARTS AMONG THE GREEKS.



Symbol of Apollo Agyieus. — From an Ambrakian Coin.

THE volume published by Professor J. Overbeck, at Leipsic, in 1868, under the above title, contains twenty-four hundred extracts from Greek and Latin authors relating to the arts and artists of Greece. With the exception of architecture and vase-painting, for whose history no adequate materials exist, these *ipsissima verba* of the ancients cover the artistic annals of Greece from the mythic period of the Kyklopes down to that when the successors of Pheidias and Zeuxis labored in a foreign land to enhance the glory of the Cæsars.

Taken from an immense number of works not always to be found even in the best appointed libraries, and printed without note or comment, these extracts are suitable only for the use of scholars familiar with ancient history, geography, and mythology. Constant references are made in them to persons and

events, physical features and localities, and to myths of gods and heroes, which, if not carried in the memory, must be looked up in histories and classical dictionaries, with no small expenditure of time and patience. This would assuredly not be grudged by those who make ancient art their special study, but it is an all-sufficient obstacle to many cultivated persons who would be glad to learn something about the subject. This class has greatly increased in our day owing to the surprising discoveries made at Halikarnassos, Ephesos, Olympia, Mykenai, Spata, and Cyprus, which have in many instances verified the statements of Herodotos, Pausanias, Pliny, and other ancient authors. Winckelmann might doubt whether the Victory by Paionios of Mende, or the group of Hermes and the Infant Dionysos by Praxiteles, ever existed at Olympia, and might hesitate to believe that Chersiphron placed layers of charcoal in the foundations of the temple of Diana at Ephesos, in order to counteract the dampness of the ground on which it was built; but we who have seen these marbles unearthed by German excavators, and these charcoal strata laid bare by an English explorer, know that Pausanias and Pliny spoke the truth about them, and have faith in the accuracy of their yet unconfirmed statements. This gives a fresh interest to all that they and other ancient authors have written upon art, and has sug-

gested the idea that a translation of the extracts collected and chronologically arranged by Professor Overbeck, with explanatory notes in direct contiguity with them, and commentaries intended to explain their meaning and bind these *disjecta membra* into a connected history, would be acceptable to many readers. The first of the eight sections into which the extracts are divided comprises texts 1-225, and relates to Mythic and Fabled Art in Greece. This section which is subdivided into chapters entitled Art Genii (1-66), Art Heroes (67-146), and Heroic Homeric Art (147-225), will be published in consecutive numbers of this REVIEW. The publication of the remaining seven sections, either here or in book form, must depend upon circumstances. Some texts will be added to those printed in the original volume, and a number of illustrations of works of art described in them will be given to assist the memory of the reader, or, as in the representation of the Shield of Achilles, to help him to form an idea of an object which existed only in the imagination of the poet.

EARLIEST PERIOD.

MYTHIC AND FABLED ART, 1-225.—FIRST DIVISION: ART GENII, 1-66.

I. *The Kyklopes, Gasterocheires (Engasterocheires, Cheirogasteres).*

COMMENTARY A.

"The curious and imaginative Greek," says Grote, "who, whenever he does not find a recorded past ready to his hand, is uneasy until he has invented one," framed the Homeric and the Hesiodic theogonies, "that he might explain with some degree of system and coherence, first, the antecedent circumstances under which Zeus acquired the divine empire, next, the number of his colleagues and descendants." In like manner, it may be said that, as he saw many gigantic walls of unknown origin scattered over the surface of Hellas, he satisfied the same instinct of his nature by ascribing them to the Kyklopes, those one-eyed beings of his imagination, whom he endowed with superhuman strength and skill, and in whom he believed as children believe in the creatures of their fancy. In referring to the Lykian Kyklopes as wall-builders, ancient writers (see Texts 1-26) make no distinction between the three Titan Kyklopes of Hesiod,—Arges (the lightning), Brontes (the clap of thunder), and Steropes (the thunderbolt), sons of Uranus and Gaia, servants of Zeus, assistants of Hephaistos, who were personifications of the organizing forces of the world,—and the Homeric Kyklopes, with whom those of Hesiod have nothing in common but the one round eye, indicated by their generic name, and their skill in wall-building. The first, who were cannibals and shepherds inhabiting the southwestern part of Sicily, are not mentioned in the Iliad, but are represented in the Odyssey (IX. 87) by Polyphemos. Besides these two classes, there are the seven Lykian (Text 1) or Thrakian (Text 4) Kyklopes, called Gasterocheires (literally "belly-hands"), because they nourished themselves through manual labor (Texts 1, 3, 4, 5, 7). The caves of Nauplia (Texts 1, 2, and 3) and the walls of Tiryns and Mykenai (Texts 1, 8, 10, 11, 12, 13, 14, 17, 18, 25) are accredited to them, and, like other walls of the same general character in other parts of Greece and Italy, are called Kyklopean to denote their origin. Under this head are properly comprised, first, the walls built of large unwrought blocks whose interstices are filled in with small stones; secondly, those built of large polygonal stones well fitted together; and, thirdly, those constructed of immense quadrangular, rudely wrought stones, laid horizontally, with little stones inserted between their somewhat crooked joints.

In one ancient text (No. 23) the Kyklopes are spoken of as the inventors of towers, and in another (No. 25) as sculptors of the lions which flank the famous Gate of Lions at Mykenai¹ (Fig. 1), that most interesting of all Grecian prehistoric monuments, not only because it is the only surviving proof that the people of that remote era were acquainted with the rudimentary

¹ The cast of this gate in the Museum of Fine Arts at Boston is the only one in America.

forms of sculpture, but also because it is the gate through which the Mykenaian contingent marched out (480 B. C.) to fight and die with Leonidas and his devoted band at Thermopylai (the hot gates), where a handful of heroes stood up against the Persian host. The gate is surmounted by a triangular stone set into the Kyklopean walls upon which the lions are sculptured in high relief. They stand almost erect, with their fore paws resting upon a sub-base somewhat like an altar, and their hind paws upon the architrave. Between them, upon the altar, is a short column which thickens upwards from the base to its capital. Above the abacus, which is of the Doric order, are four discs in relief, and a second abacus, originally capped with an elongated cone (*κίων, κίονος*) like an obelisk, the symbol of Apollo Agyieus, the tutelary God of streets and public places,¹ or of Thyraios (the Greek Janus) the guardian of



Fig. 1. —GATE OF THE LIONS AT MYCENÆ. —FROM DR. SCHLIEMANN'S "MYCENÆ."

doors, gates, and highways. The lions were probably decapitated by the Argives when they destroyed Mykenai in revenge for the aid given to the Spartans in the Persian war. Their heads must have looked outwards, as there is no space for them between the sides of the column and the outer stones. Thus they turned their grim faces upon all who approached the gate, and, like the lions of the Peiraios, stood as watchers over and defenders of the city. A more ingenious explanation of this interesting monument, based upon the Persian character of its symbolism, is that the pillar or column is the fire-altar (*πυραιθεῖον*) represented upon the coins of the Persian Sassanide kings; or an emblem of the sun, which the Persians represented under an analogous form. The four discs above the capital of the column, which have been explained as symbols of the revolutions of the moon, of the four seasons, and of the four eyes of the image of Apollo at Amyklai, perhaps represent the ends of faggots laid transversely upon the

¹ See the Ambrakian coin at the beginning of this article.

altar. The lion is also a common emblem of Mithras as represented in Persian sculpture. The religious rites of the Spartans connected with solar worship resembled those of the Persians, and this indicates those early relations between Lakonia and Persia spoken of by ancient writers.

A German savant (Gerhard, *Mykenäische Alterthümer*) saw in the Gate of Lions a plastic representation of that great event in the religious history of Greece which is embodied in the myth of the wanderings of Io; namely, the subordination of the old worship of the Moon Goddess, whose symbol was a cow,



Fig. 2. — GOLD PLATE FOUND AT MYCENÆ. — FROM DR. SCHLIEMANN'S "MYCENÆ."

to that of Hera. This new worship was a mixture of that of the Lydian Goddess (whose symbol was a lion) with that of the Moon Goddess, and the incident of the lion rushing upon the herd, represented upon the Shield of Achilles, is to be interpreted as signifying the subversion of the older form of worship. A lion catching a stag, and a cow's head with open jaws, represented in

relief upon a gold plate found by Dr. Schliemann at Mykenai (No. 472, p. 309, *op. cit.*, Fig. 2), is interpreted by him to be a sacrifice offered by the Lion (who represents the Pelopids and perhaps Agamemnon himself) to Hera Boöpis (ox-eyed), the patron deity of Mykenai. Lion-worship prevailed among the Phrygians, and the Pelopids were of Phrygian descent. While the Gate of Lions at Mykenai is most interesting as a prehistoric monument, it is especially so as an important link in the chain of evidence that early Grecian art was much more influenced by Asia than by Egypt, for the style of the lions and the column altar is Asiatic, and not at all Egyptian or archaic.

TEXTS RELATING TO THE KYKLOPES.

1. *Strabo*, VIII., ch. vi. p. 320, ¶ xi. (ed. Didot). Proitos appears to have held the citadel of Tiryns,¹ and to have had it fortified by the seven Kyklopes, natives of Lykia, who were called Gasterocheires, because they nourished themselves by their craft; the grottos at Nauplia² and the works in them were named after the Kyklopes.

¹ Tiryns is situated in Argolis, to the southeast of Argos. Its walls are mentioned by Homer (*Iliad*, II. 509) and by Pausanias (IX. 36). An interesting account of Tiryns and its Kyklopean walls is given in the first chapter of Dr. Schliemann's *Mycenæ*.

² The grottos at Nauplia, a town on the Argolic Gulf, like those lately discovered at Spata, are rock-cut tombs, and the objects found in both, earthen vessels, grotesque idols, &c., belong to a period when Greece was under Asiatic influence. During recent excavations conducted at Nauplia by the Archæological Society, under the superintendence of Mr. Stamatakis, many objects were discovered which have since been added to the collection of antiquities from Mykenai at Athens. Blouet (*Exp. Scientifique de la Morée*, Vol. II. p. 157) mentions remains of Kyklopean constructions at Nauplia.

2. *Strabo*, VIII., ch. vi. p. 317, ¶ 2 (ed. Didot). The caves near Nauplia, with the artificial labyrinths constructed in them, are called Kyklopean.

3. *Eustathius, Commentary on the Odyssey*, p. 1622, 54. And the geographer (*Strabo*) mentions other Kyklopes summoned (by Proitos) from Lykia, who were seven in number, and are called Gasterocheires by him, and Engasterocheires by others, because they nourished themselves by their art. The caves and artificial labyrinths at Nauplia were called, from them, Kyklopean.

4. *Commentary on the Orestes of Euripides*, 965 (II. p. 239, ed. Dindorf.). Γὰ Κυκλωπία: the land of the Mykenaians, was called Kyklopean as having been fortified by the Kyklopes, when Proitos and Akrisios, . . . the sons of Abas, quarrelled about the division of the kingdom. "Kyklopes," a people of Thrace, so called from Kyklops their king. These, having been driven from their homes by war, dwelt in various places, but the greater number in Crete (Κουπερίς): and they were excellent craftsmen, . . . cities fortified by the Kyklopes because the Kyklopes from Crete walled them. He refers especially to Mykenai, which is near Argos. The Kyklopes built the walls of Mykenai, — the Encheirogasteres, who are said to have forged the thunderbolt for Zeus. Γὰ Κυκλωπία. Argos from the Kyklopes, a Thrakian race who, having been summoned by Proitos to aid him, there took up their abode.

5. *Scholia to Aristeides*, π. ῥητορ. α', p. 52 (Vol. III. p. 408, ed Dindorf.). Inasmuch as the Kyklopes called Cheirogasteres, because they gained their livelihood by the work of their hands, originally fortified Argos.

6. *Pollux, Onomastikon*, I. 50. Workmen, handicraftsmen, &c. The term Cheirogasteres we will leave to Hekataios.

7. *Ibid.*, VII. 7. For the words hand-maintained, hand-king, Cheirogaster, &c.

8. *Apollodoros*, II. 2. 1, § 3 . . . his father-in-law (Iobates), restores him (Proitos) with a Lykian army, and seizes upon Tiryns, which the Kyklopes fortified for him.

9. *Commentary on the Argonautic Expedition of Apollonios*, Δ. 1096 (p. 516, ed. Merkel.). And he himself (Perseus) sails to Argos with the Kyklopes and Danae and Andromeda, and fails to find Akrisios on his arrival. . . . And not finding him, he leaves Danae with her mother Eurydike, and Andromeda and the Kyklopes, behind.

10. *Pausanias*, II. 25. 8. As to the wall (of Tiryns), which is all that is left of the city, it is the work of the Kyklopes. It is made of roughly shaped stones, which are so large that not even the smallest of them could be moved from its place by a pair of mules. In ancient times the interstices were filled with little stones, so as to form a firm structure with them.

11. *Ibid.*, VII. 25. 6. For although the Argives could not take the wall (fort) from the Mykenaians by force, because it had been built, like the wall of Tiryns, by the so-called Kyklopes, the inhabitants, vanquished by hunger, were at last compelled to evacuate the city.¹

¹ Being jealous of the Mykenaians because they had fought at Thermopylæ and Plataea, the Argives, who had taken no part in these battles, and were apprehensive that Mykenai might become the chief city of Argolis, leagued themselves with the citizens of Kleonai (in Peloponnesus) and Tegea (in Arcadia), and besieged the city in 468 B. C. After starving out the inhabitants they dismantled a part of the walls of the citadel, and razed those of the lower city to the ground. The Kyklopean walls were spared, because they were looked upon as sacred to Hera.

12. *Hesychios, Lexicon sub voc.* Τυρόνθιον πλινθευμα, i. e. the wall of Tiryns, built by the Kyklopes.

13. *Id.*, *sub voc.* Κυκλώπων ἔδος (used) because the Kyklopes fortified Mykenai.

14. *Euripides, Hercules Furens*, 943. I will go to Mykenai; crowbars and pickaxes must I take that I may shatter the foundations of the Kyklopes, fitted together with the purple rule and with hammers.

15. *Id. ib.* 15. Argive walls and city of the Kyklopes.

16. *Id. Iphigeneia at Tauris*, 845.

O Kyklopean hearths! O country!

O beloved Mykenai!

17. *Id. Troades*, 1087. Horse-breeding Argos, where walls of stone attributed to the Kyklopes stupendous rise.

18. *Id. Elektra*, 1158. Kyklopean, stupendous walls.

19. *Id. Iphigeneia in Aul.*, 152. Altars of the Kyklopes.

20. *Nonnus, Dionysiaka*, XLI. 268. Mykenai encircled with a wreath of walls by the rules of the Kyklopes.

21. *Pindar, Fragm. incert.* 151. The Kyklopean vestibules of Eurystheus.¹

¹ Son of Zeus by the wife of Sthenelos. Hera contrived that Eurystheus should be born before Herakles, and become king of Argos. Eurystheus imposed the twelve labors upon Herakles.

22. *Sophokles quoted by Hesychios, sub voc.* Κύκλους. The wheel of the Kyklopes.

23. *Pliny, Nat. Hist.*, VII. 195. The invention of towers is ascribed to the Kyklopes by Aristotle, and by Theophrastos to the inhabitants of Tiryns.

24. *Lactantius Statius, Thebais*, (2,) 1. 251. (Arces Cyclopum.) (We know nothing) of the Kyklopes, nor of what they did, or of their great and wonderful work; for whatever is imposing by reason of its magnitude is said to have been made by the hand of the Kyklopes.

Plastic Art.

25. *Pausanias*, II. 16. 4. A portion of the line of walls (of Mykenai) and the gate are still left standing; above which (the gate) are lions.¹ These are likewise said to be works of the Kyklopes who built the wall of Tiryns for Proitos.

¹ See Commentary A.

26. *Ibid.*, II. 20. 5. There is a stone head of Medusa by the temple of Kephisos¹ (at Argos); this too they say is a work of the Kyklopes.

¹ Pausanias says that this temple of the river god at Argos stood where the waters of the river could be heard running under ground; "for they say that Neptune did not altogether dry them up." Neither the temple nor the head of Medusa spoken of in the text is (so far as we know) mentioned elsewhere.

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(To be continued.)